

SANSKRIT



AN INTRODUCTORY COURSE BASED ON
SRILA JIVA GOSVAMI'S GRAMMAR

“It Is Not Very Difficult.”

*om ajñāna-timirāndhasya jñānāñjana-śalākayā
cakṣur unmīlitaṁ yena tasmai śrī-gurave namaḥ*

This booklet is an introduction to Sanskrit, taken from our Beginner’s Sanskrit Course. It contains the following: a brief description of Śrī Caitanya Mahāprabhu and Śrīla Jīva Gosvāmī, pronunciation, Śrīla Prabhupāda on pronunciation, Part One, and Part Two.

Part One, in seven chapters, explains the basic elements of grammar, based on *Harināmāmṛta-vyākaraṇa* by Śrīla Jīva Gosvāmī. Part Two has instructions and exercises on conversation, adopted from the Rapid Sanskrit Speaking Course of Dr. K.C. Mishra.

It is important to learn the grammar of a language and also to approach it through conversation. You will be surprised to discover for yourself, how easy Sanskrit actually is.

Śrīla Prabhupāda: “Yes. So any serious student can learn at home. It is not very difficult. And after studying one or two or a dozen sentences like that, automatically, yes, he learns *sandhi*, he learns verb, he learns subject, object, everything. I have no time, otherwise I would have made *Bhagavad-gītā* grammar. Yes. (...) You can do that. You can do that. People will read it, *Bhagavad-gītā* grammar. On the *Bhagavad-gītā* teach them grammar. Just like Jīva Gosvāmī compiled *Harināmāmṛta-vyākaraṇa*, similarly, you write. You have got both the knowledge, Sanskrit, and through English, *Bhagavad-gītā* grammar. People will take it. I have no time; otherwise I would have done it. Simply nominative case, objective case, *śabda-rūpa*.” (Conversation with Dr. Patel)

All quotations are taken from Śrīla Prabhupāda’s books, lectures, or conversations unless marked otherwise. To exemplify a certain rule, we have sometimes taken portions of a *Bhagavad-gītā* verse and arranged the words in a different order, followed by a rudimentary translation.

Begging for the well wishes of all the Vaiṣṇavas,
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Śrī Caitanya Mahāprabhu (1486-1534)

kata dine miśra putrer hāte khaḍi dila
alpa dine dvādaśa-phalā akṣara śikhila

"After some days Jagannātha Miśra inaugurated the primary education of his son by performing the *hāte khaḍi* ceremony. Within a very few days the Lord learned all the letters and combinations of letters." (Cc. Ādi 14.94)

The following is paraphrased from different Bhaktivedanta purports:

Hāte khaḍi is the beginning of primary education. At the age of four or five years, on an auspicious day called *vidyārambha*, there is a ceremony worshipping Lord Viṣṇu. And after that the teacher gives the child a long chalk pencil and, guiding the hand of the student, he instructs him how to write the letters of the alphabet (अ आ इ ई and so on) by writing big letters on the floor. When the child is a little advanced in writing, he is given a slate for his primary education. This ends when he has learned the two-letter combinations (क्ष त्र ज्ञ and so on). Lord Caitanya Mahāprabhu was given lessons by teachers named Viṣṇu and Sudarśana.

In His eighth year, He was admitted into the *tola* (school) of Gaṅgādāsa Paṇḍita in Gaṅgānagara, close by the village of Māyāpūra. In two years He became well read in Sanskrit grammar and rhetoric. Anyone serious about studying the Sanskrit language should first learn grammar. It takes some time, but once one has learned the grammatical rules and regulations very nicely, all other scriptures or subject matters in Sanskrit are extremely easy to understand, for Sanskrit grammar is the gateway to education. There are many schools of grammar in the Sanskrit language. The most famous of which are the systems of Pāṇini, Kāṭya (which was studied by Mahāprabhu), and Kaumudī, with their different branches of grammatical knowledge. A student was supposed to study for twelve years, but Mahāprabhu would immediately learn grammatical rules and definitions by heart simply by hearing them once.

It appears that Mahāprabhu read the *smṛti* and also the *nyāya* in His own study and He was in competition with His friends, who were studying under the celebrated Paṇḍita Raghunātha Śīromaṇi. In His house He found all the important books, which belonged to His father, who was also a *paṇḍita*. At the age of fourteen He was considered one of the best scholars of Nadia, the renowned seat of *nyāya* philosophy and Sanskrit learning. The *smārta paṇḍitas* and the *naiyāyikas* were all afraid of confronting Him in literary discussions. Keśava Miśra of Kashmir, who called himself the great *digvijayī* (conquerer of the world), came to Nadia with a view to discuss with the *paṇḍitas* there. Afraid of him, the *tola* professors of Nadia left town on the pretext of being invited elsewhere. Keśava Miśra met Mahāprabhu at the Barokona-ghāṭā in Māyāpūra, and after a very short discussion he was defeated by the boy.

Lord Caitanya had started His own *catuspāthī* (village school) in the *candī-mandapa* within the courtyard of the fortunate Mukunda Sañjaya. He taught grammar to His students, who became extremely expert in dealing with word jugglery. Almost anyone expert in studying grammar interprets the *śāstras* in many ways by changing the root meanings of their words. A student of grammar can sometimes completely change the meaning of a sentence by juggling grammatical rules.

After returning from Gāyā, where He had taken initiation from Īśvara Purī, Caitanya Mahāprabhu continued teaching. Seeing the word jugglery of His students, He started to explain grammatical rules by simultaneously speaking about the glories of the Lord. For example, *dhātu* means verbal root, without which there is no language. But *dhātu* also means vital force. So Caitanya Mahāprabhu explained that *dhātu* means Kṛṣṇa, without Whom there is no life.

Understanding the desire of Caitanya Mahāprabhu, Śrīla Jīva Gosvāmī later developed this form of grammar in his book *Harināmāmṛta-vyākaraṇa* (Grammar with the nectar of Śrī Hari's names. It is still current and prescribed in the syllabus of schools in Bengal and considered to have an almost mystical effect on its readers.

Śrīla Jīva Gosvāmī (1511-96)

Jīva Gosvāmī was born in Rāmakeli, West Bengal. As he grew in years, he gradually developed all the bodily symptoms of a *mahā-puruṣa*, or an empowered person. Scriptural descriptions of such souls include elongated lotuslike eyes, large shoulders and chest, an effulgence that appears like molten gold, and other specific features. In 1514 his father, Anupama, the younger brother of Rūpa and Sanātana Gosvāmīs, passed away. This devastating event had the effect that Jīva, although only a child at the time, resolved to renounce the world. Thus, with a burning passion for spiritual enlightenment, Śrī Jīva studied the scriptures as he grew into his teens. He was greatly fond of *Śrīmad-Bhāgavatam*. Later he came to Navadvīpa to study *nyāya* (logic), and in the company of Śrī Nityānanda Prabhu, he circumambulated the entire Navadvīpa-dhāma. Following the instructions of Nityānanda Prabhu, Jīva proceeded to Varanasi to study under Madhusūdana Vācaspatī, an important disciple of Sārvabhauma Bhaṭṭācārya. In a relatively short time, Śrī Jīva became particularly well-versed in all aspects of Vedānta philosophy and he developed a reputation as an eminent scholar. To this day, both Benares Hindu University and the Sanskrit University honor Jīva Gosvāmī by dedicating sub-departments to the study of his works.

At the age of twenty years, having completed his studies, he went to Vṛndāvana, where he was initiated by Rūpa Gosvāmī. Jīva Gosvāmī's fame spread all over India. As a result, Emperor Akbar traveled to Vṛndāvana in the year 1570, just to have an exclusive audience with the Gosvāmī. It is said that Akbar was moved beyond words. In the garden called Nidhuvana, the emperor had a genuine spiritual experience, by the grace of Jīva Gosvāmī, and then he directed his men to commence construction of the four original temples of Vṛndāvana. After the disappearance of Śrīla Rūpa Gosvāmī and Sanātana Gosvāmī, Śrīla Jīva Gosvāmī became the *ācārya* of all the Vaiṣṇavas in Vṛndāvana, Bengal, and Orissa. It is to his credit that three of his students were Śrīla Narottama dās Ṭhākura, Śrīnivāsa Ācārya, and Śrī Śyāmānanda Prabhu, the great preachers of Gauḍīya Vaiṣṇavism.

Besides maintaining temples, teaching philosophy, receiving guests, and excavating the holy places, Śrī Jīva Gosvāmī composed and edited at least twenty-five books with a total of 400,000 verses, which is equal to all eighteen Purāṇas. His books are all important classics. But the

From the Maṅgalācaraṇa of Harināmāmṛta-vyākaraṇa

I offer my humble obeisances to Śrī Śrī Rādhā and Kṛṣṇa. To worship Kṛṣṇa, I shall arrange a row of His names as a garland for Him.

*Acyuta Ajita Adhokṣaja Īśa Īśvara Upendra Kāmsāri Kapila Kalki
Kṛṣṇa Keśava Gopāla Govinda Caturbhuja Caturvyūha Trivikrama
Dāmodara Nara-Nārāyaṇa Nṛsiṃha Pītāmbara Puruṣottama Bala
Buddha Bhūteśa Bhūteśvara Mahāpuruṣa Mādhava Yādava Rādhā
Rāma Lakṣmī Vāmana Viriñci Viṣṇu Viṣṇucakra Viṣṇujana Viṣṇudāsa
Viṣṇupada Viṣṇubhakti Viṣṇuvarga Viṣṇusarga Vṛṣṇīndra Śiva
Saṅkarṣaṇa Satsaṅga Sarveśvara Hara Hari Harikamala Harimitra*

This garland will quickly bestow joy to the reader. I have seen many intricate explanations of Sanskrit grammar which use terminology that lacks any transcendental meaning. For the pleasure of the Vaiṣṇavas, I have therefore compiled *Harināmāmṛta-vyākaraṇa*, which is beautified with the names of Hari. Those who are desperate for water in the desert of Sanskrit grammar and who constantly find complications and obstacles, may now drink this *Harināmāmṛtam* and dive into it hundreds and hundreds of times. "One who chants the holy name of the Lord is immediately freed from the reactions of unlimited sins, even if he chants indirectly (to indicate something else), jokingly, for musical entertainment, or even neglectfully. This is accepted by all the learned scholars of the scriptures." (SB 6.2.14)

Śrīla Prabhupāda: "Śrīla Jīva Gosvāmī compiled a grammar in two parts named *Laghu-Harināmāmṛta-vyākaraṇa* and *Bṛhad-Harināmāmṛta-vyākaraṇa*. If someone studies these two texts in *vyākaraṇa*, or grammar, he learns the grammatical rules of the Sanskrit language and simultaneously learns how to become a great devotee of Lord Kṛṣṇa." (Cc. Ādi 13.29 purport)

Madhyama-Harināmāmṛtam

Abbreviation of *Harināmāmṛta-vyākaraṇa*

Pāṇini is the authority of Sanskrit grammar, and Śrīla Jīva Gosvāmī followed his standards. But, because Pāṇini's grammar is extremely concise, it required many commentaries of other geniuses. Therefore Jīva Gosvāmī gave special attention to clarity even at the sacrifice of being concise. Another special feature of his grammar is that he enriched it with the holy names of Hari, of which the Vaiṣṇavas are very fond.

Yadu dāsa has been studying and teaching *Harināmāmṛtam* for the last ten years in Vrindavan. With *Madhyama-Harināmāmṛtam* he is presenting a summary study, especially meant for latecomers, i.e. for those who didn't start at the age of six. Out of the total 3,200 *sūtras* he selected the most important ones for memorizing. His commentaries are self-explanatory and can be studied at home. Twice a year he offers courses in Vrindavan.

In Volume One you find:

All *sūtras* with a technical English translation,
Vṛttis (Sanskrit comments),
 The examples given by Jīva Gosvāmī.

Volume Two is providing:

The transliteration of each *sūtra* with a small reference to
Harināmāmṛta-vyākaraṇa,
 Word-by-word meaning,
 Explanations of *sūtras*, *vṛttis*, and examples,
 More examples and references to related *sūtras*.

There are various appendices:

Śabda-rūpa-saṅgraha—the declension of the most common words,
Dhātu-rūpa-saṅgraha—the conjugation of most important verbs,
Dhātu-saṅgraha—a list of more than 1000 *dhātus* compiled by Jīva Gosvāmī

Pronunciation

Lord Brahmā is the personal representation of Nārāyaṇa, the Supreme Lord, and the source of the transcendental sound *omkāra*, ॐ, composed of the three original sounds of the alphabet: *a-u-m*. *Omkāra* is the secret essence and eternal seed of all Vedic hymns. From *omkāra* Brahmā created all the other sounds of the alphabet, including the seven musical notes: *ṣa* (*ṣaḍja*), *ṛ* (*ṛṣabha*), *gā* (*gāndhāra*), *ma* (*madhyama*), *pa* (*pañcama*—the "fifth note"), *dha* (*dhaivata*), and *ni* (*niṣāda*). These sounds are known as Sa, Re, Ga, Ma, Pa, Da, Ni.

The word Sanskrit means "most perfect" because not a single letter, word, or verse can be pronounced without having a bona fide principle. The first principle, which is hardly seen in any other language, is that for every sound there is only one letter, and for every letter there is only one sound.

There are five places for pronunciation: the throat, the palate, the upper part of the palate, the teeth, and the lips. In pronouncing vowels a sound is produced by air by these different organs and the tongue. The air is not stopped or blocked at any point. With consonants the sound is produced in a similar way, but the tongue or the lips make a full contact, stopping and releasing the air.

1. kaṇṭhya (guttural)	<i>a ā</i>	<i>ka</i>	<i>kha</i>	<i>ga</i>	<i>gha</i>	<i>ṇa</i>	<i>ha</i>	
2. tālavya (palatal)	<i>i ī</i>	<i>ca</i>	<i>cha</i>	<i>ja</i>	<i>jha</i>	<i>ña</i>	<i>ya</i>	<i>śa</i>
3. mūrdhanya (retroflex)	<i>ṛ ṝ</i>	<i>ṭa</i>	<i>ṭha</i>	<i>ḍa</i>	<i>ḍha</i>	<i>ṇa</i>	<i>ra</i>	<i>ṣa</i>
4. dantya (dental)	<i>l l̄</i>	<i>ta</i>	<i>tha</i>	<i>da</i>	<i>dha</i>	<i>na</i>	<i>la</i>	<i>sa</i>
5. oṣṭhya (labial)	<i>u ū</i>	<i>pa</i>	<i>pha</i>	<i>ba</i>	<i>bha</i>	<i>ma</i>		

1. *Ka* and *kha* are the same sounds. *Ka* is non-aspirated (less air) and *kha* is aspirated (more air). The letter is written as *kha*, but do not pronounce the "h". Rather, say *ka*, but release more air. The same holds true for *ca* and *cha*, *ṭa* and *ṭha*, *ta* and *tha*, and *pa* and *pha*. There is however the letter *ha* which is pronounced.

2. The sound *ḥ* is similar to *ha*. When *ḥ* appears at the end of a word it is pronounced as an echo of the preceding vowel. For example *iḥ* is pronounced *ihī*.

3. To pronounce the palatals (please see the chart) put the tongue in the position to pronounce *i*. Now, in this position, practice the other letters of this group. For the letters *ca* to *ña* the tongue makes full contact with the palate. For *śa* and *ya* the tongue makes less contact. Be especially careful to practice pronouncing *śa* with the tongue in this position to produce a sound found in German words such as "ich" (I).

4. The retroflex letters are pronounced with the tongue bent upwards so that the tip of the tongue touches the palate.

5. The dental letters are pronounced with the tongue touching the upper front teeth. Americans may experience some difficulty in pronouncing the dental letters.

6. The letter *ai* is pronounced as in aisle, and *au* as in hour.

► *kṛtvaiva tṛptim bhajata sadaiva* (from *Śrī Gurv-aṣṭakam* 4), *vande rūpa-sanātanau raghu-yugau* (from *Śrī Ṣaḍ-gosvāmy-aṣṭakam*).

7. The letter *va* is pronounced with the teeth and lips.

8. By the influence of modern languages, *jña* is mostly pronounced *gya*.

Śrīla Prabhupāda on Pronunciation

"The children cannot pronounce correctly the Sanskrit. Let them read it correctly, that is wanted first. They must pronounce nicely English and Sanskrit. The English is no difficulty. If you can do this, then your education is all right. You may introduce contests, but if the children and also the older devotees cannot pronounce Sanskrit correctly, it is all a useless waste of time." (on Gurukula, letter to Akṣobhya)

"So we should try to learn, get it by heart, at least one *śloka*, two *ślokas* in a week. And if we chant that... Just like you are chanting so many songs, similarly, if we chant one or two verses of *Śrīmad-Bhāgavatam*, that will make you very quickly advanced for spiritual realization. We are therefore taking so much trouble to get this transliteration, the meaning, so that the reader may take advanced step, full advantage of the *mantra*. It is not that to show some scholarship, that "I know so much Sanskrit." No. It is just offered with humility to learn the *mantra* because one who will chant the *mantra*... They are all transcendental vibration. Just like Hare Kṛṣṇa *mantra*... This is *mahā-mantra*, but they are also *mantras*, all the verses from *Bhagavad-gītā*, *Śrīmad-Bhāgavatam*, spoken by Kṛṣṇa, spoken by... *Bhāgavata* also, spoken by Kṛṣṇa. Vyāsadeva is incarnation of Kṛṣṇa. They're also *mantras*, infallible instructions. So try to get it by heart, chanting. Either you chant by seeing the book or get it by heart, it is all the same. But try to chant one, two *ślokas* daily. Chant.

Pradyumna: (chants with devotees responding)

śrī-śuka uvāca

ātma-māyām ṛte rājan parasyānubhavātmanaḥ

na ghaṭetārtha-sambandhaḥ...

Prabhupāda: (correcting) *Na ghaṭetārtha-sambandhaḥ*. Like that. It is written like that?

Pradyumna: *Ghaṭetārtha-sambandhaḥ*.

Prabhupāda: *artha*, *artha* separated?

Pradyumna: No. Together. *Ghaṭetārtha*.

Prabhupāda: No. *Ghaṭetārtha-sambandhaḥ*. It should, should not be. *Na ghaṭetārtha-sambandhaḥ*. Like that. *Tā* should be long. *Tā*. *Ghaṭeta artha-sambandhaḥ*. *Na ghaṭetārtha-sambandhaḥ*. Is that all right?

Pradyumna: Yes.

Prabhupāda: So pronounce like that.

Pradyumna: *Na ghaṭetārtha-sambandhaḥ.*

Prabhupāda: Loud. *Na ghaṭetārtha-sambandhaḥ.*

Pradyumna: *Na ghaṭetārtha-sambandhaḥ.*

Prabhupāda: Yes. *Na ghaṭetārtha-sambandhaḥ.*

Devotees: *Na ghaṭetārtha-sambandhaḥ.*

Pradyumna: *Svapna-draṣṭur ivāñjasā.*

Prabhupāda: Oh. Again pronounce.

Pradyumna: *Śrī-śuka uvāca* (repeats verse)

Prabhupāda: Very important verse. Now we shall go to the words and meaning. Again recite. *Śrī-śuka uvāca.*

Devotees: (repeat verse)

Prabhupāda: Once again. Do it again.

Pradyumna: (repeats verse)

Prabhupāda: Again (devotees repeat verse again). Anyone can recite? All right. See the book and recite.

Śyāmasundara: *Śrī-śuka uvāca ātma-māyām ṛte rājan parasyānubhavātmanaḥ.*

Prabhupāda: *Parasya.* The transliteration is the long *a*. You have seen? You just try to follow the transliteration. That will be easier.

Śyāmasundara: *Parasyānu...*

Prabhupāda: *Parasyānubhava, bhavātmanaḥ. Ātmā.*

Śyāmasundara: Yes. Long *ā* over *a*. *Ātmanaḥ.*

Prabhupāda: Yes. Now, beginning.

Śyāmasundara: *Parasyānu...*

Prabhupāda: No. First line (devotees repeat).

Śyāmasundara: *Śrī-śuka uvāca ātma-māyām ṛte rājan parasyānubhavātmanaḥ.*

Prabhupāda: Read it again.

Śyāmasundara: *Śrī-śuka uvāca ātma-māyām ṛte rājan parasyānubhavātmanaḥ na ghaṭetārtha...*

Prabhupāda: *Na ghaṭetārtha-sambandhaḥ. Svapna-draṣṭur ivāñjasā.* Next. Next. You read. Go on. One after another.

(Devotees continue reciting, Prabhupāda corrects.)

You read the transliteration. The thing is hearing the meter and repeat. That's all. The writing is already there, transliteration. Simply you have to hear the words. Just like you have chanted so many verses, songs, by hearing. The hearing is very important. A child learns another language simply by hearing, pronunciation, hearing. That is natural. If we hear one thing repeatedly, you will learn. You will learn. So one has to hear little attentively. Then it will be easy. There is no difficulty. Just like you are singing our song in tune, (sings) *saṁsāra-dāvānala-līḍha-loka*. This is by hearing. So simply you have to hear. Therefore whole Vedic *śāstra* is called *śruti*. It is a process of hearing. (Coughing) This is a disease of old age. These are the warnings that the body is getting rotten. Go on. (Recitation continues.) Next. Each one of you. *Na ghaṭetārtha-sambandhaḥ svapna-draṣṭur ivāñjasā*. What is the *añjasā* spelling?

(Prabhupāda continues correcting.)

Prabhupāda: *T-a-r*. Yes. *T-a*, *artha*. So you were missing that *r*. *Na ghaṭetārtha-sambandhaḥ*. All right. Next. (Recitation continues.) Get it next. Come here. So you have to study like that. So many *śloka*s, I am taking so much labor. If you do not read it carefully... It is not that I am making business, for selling only, and not for my students. You must all read like this, practice. Why so much trouble is being taken, word to word meaning and then transliteration? If you chant this *mantra*, that vibration will cleanse the atmosphere. (...) Next chant. (Another devotee recites verse.) Very good. Next, next. Bhanu prabhu (Bhanu recites). Thank you very much. He has pronounced very nicely. So he will teach you. Yes. Next. (Another devotee recites verse.) Very good. (Another devotee recites verse.) Very good. Yes. In this way, each one of you, you chant and others will follow. Then one or two days, you get the *śloka* by heart. You can chant. It is not difficult. Now read the word meanings and translation." (lecture on *SB*. 2.9.1)

"So we want to create a new generation in your country so that in the future there'll be fluent speakers in *Śrīmad-Bhāgavatam* and preach all over the country, and your country will be saved. This is our program. We have come here not to exploit your country, but to give you something substantial. This is Kṛṣṇa consciousness movement. So read *Bhāgavatam*, pronounce the verses very nicely. Therefore we're repeating. You hear the records and try to repeat. Simply by chanting the *mantra*, you'll be purified. Simply by chant... Even if you do not understand a single word of it, simply if you chant, this vibration has got such power. *Śṛṇvatām sva-kathāḥ kṛṣṇaḥ puṇya-śravaṇa-kīrtanaḥ*." (lecture on *SB*. 1.8.22)

Chapter One

Samjñā-Sandhi-Prakaraṇam

Harināmāmṛta-vyākaraṇa is organized in seven chapters:

1. *Samjñā-Sandhi*—terminology and euphonic combination of letters
2. *Viṣṇupada* —declension
3. *Ākhyāta* —conjugation
4. *Kāraka* —cases
5. *Kṛdanta* —primary derivatives from verbs
6. *Samāsa* —compound words
7. *Taddhita* —derivative words

Samjñā (Terminology)

The alphabet:

a	ā						
i	ī	u	ū	ṛ	ṝ	ḷ	ḹ
e	ai	o	au				
m	ḥ						
ka	kha	ga	gha	ṇa			
ca	cha	ja	jha	ṇa			
ṭa	ṭha	ḍa	ḍha	ṇa			
ta	tha	da	dha	na			
pa	pha	ba	bha	ma			
ya	ra	la	va				
śa	ṣa	sa					
ha							

The first fourteen letters are vowels and Śrīla Jīva Gosvāmī calls them *Sarveśvaras*. *Sarveśvara* means "controller of everything"—God. Just as He is independent, they can also be pronounced independently from any other letter.

• Amongst the *Sarveśvaras*, the first ten are called *Daśāvatāras* and they appear in five pairs of *Ekātmakas* (having one soul). One is short, the other long. The short one is called *Vāmana*, and the long one *Trivikrama*. The *Vāmana* takes one time unit, and the *Trivikrama* takes two time units.

<i>a—ā</i>				
<i>i—ī</i>	<i>u—ū</i>	<i>ṛ—ṝ</i>	<i>ḷ—ḹ</i>	

The letter *m* is a nasal sound, called *Viṣṇucakra* or *anusvara*, and *ḥ* is called *Viṣṇusarga* or *visarga*.

The consonants are called *Viṣṇujanas*. *Viṣṇujana* means devotee of Viṣṇu. Just as a *bhakta* is always associated with the Lord and fully depending on Him, the *Viṣṇujana* needs a *Sarveśvara* (vowel) for its pronunciation. The association of two *Viṣṇujanas* (two consonants together) is called *Sat-saṅga*.

From *ka* to *ma*, each group of five letters is called *Viṣṇuvarga*, and each group is named after the first letter: *ka-varga*, *ca-varga*, etc. In Sanskrit literature the materialistic way of life is referred to as *pa-varga*, because the five letters in the *pa* group can be interpreted as: *parīśrama* (hard work), *phena* (foam—at the mouth of an exhausted animal), *bandha* (bondage), *bhaya* (fear of death), and ultimately *mṛtyu* (death). And the path of liberation from material bondage is called *apavarga*.

The Verse Meter

Sometimes we may desire to know the meter of a verse. The basic rules are as follows. In Sanskrit poetry the syllables are classified as *laghu* and *guru* (light and heavy). To determine this classification we have to focus on the vowels. A *Vāmana* is *laghu*, a *Trivikrama* is *guru*, but when a *Vāmana* is followed by *Sat-saṅga* it is also *guru*.

In other words, a syllable is *guru* (heavy) when its vowel is either
Rule (1) *Trivikrama* (long—*ā*, *ī*, *ū*, *ṝ*, and also *e*, *ai*, *o*, *au*),

Rule (2) followed by *Viṣṇucakra* (*m̐*), *Viṣṇusarga* (*ḥ*) or *Sat-saṅga* (a double consonant).

The last syllable of a *pada* (quarter verse) may be *laghu* or *guru* as per the requirement of a particular meter.

A syllable is *laghu* (light) only when it ends with a *Vāmana* (short vowel) which is not followed by a double consonant.

Let's give an example. Below is the first line of the *cintāmaṇi* prayers of Lord Brahmā, with the Devanāgarī letters grouped into syllables. You may note the peculiarity of this division. It is done this way because in Devanāgarī we keep the ligatures together. Now we can see whether a vowel is followed by two consonants.

चि	न्ता	म	णि	प्र	क	र	स	द्य	सु	क	ल्प	वृ	क्ष
ci	ntā	ma	ṇi	pra	ka	ra	sa	dma	su	ka	lpa	vṛ	kṣa
ॡ	ॡ		ॡ				ॡ			ॡ		ॡ	ॡ

The first syllable has a short *i* (*Vāmana*), but it is followed by *Sat-saṅga*, therefore it is *guru*. For the same reason the syllables *ṇi*, *sa*, *ka* (of *kalpa*) and *vṛ* are also *guru*.

According to the traditional system, the light* syllables (*laghu*) are marked here with a straight line (|) and you say "la" (the first letter of the word *laghu*) in one time unit. The heavy syllables (*guru*) are marked with a crooked line (ॡ), and you say "gaṁ" (the first letter of the word *guru* plus *Viṣṇucakra*) in two time units.

ॡ ॡ | ॡ | | | ॡ | | ॡ | ॡ ॡ

This is the verse meter of all the fourteen-syllable verses of *Brahma-saṁhitā* (including *advaitam acyutam...* !).

The two verses beginning with *śriyaḥ kāntāḥ* are of a different meter (see below). They have seventeen syllables and make a small pause after the sixth syllable, but otherwise the rules of *guru* and *laghu* are observed in the same way. Rule (2) is applied for *yaḥ*, *ntaḥ*, *ṣaḥ*.

श्रि	यः	का	न्ताः	का	न्तः	प	र	म	पु	रु	षः	क	ल्प	त	र	वो
śri	yaḥ	kā	ntāḥ	kā	ntaḥ	pa	ra	ma	pu	ru	ṣaḥ	ka	lpa	ta	ra	vo
	ॡ	ॡ	ॡ	ॡ	ॡ							ॡ	ॡ			ॡ

Sandhi (Conjunctions)

Sandhi means union, the conjunction of two immediate sounds. Śrīla Jīva Gosvāmī prays, "With great joy I begin this explanation of *sandhi*, by which my mind may also have *sandhi* with Your lotus feet, O Kṛṣṇa!" The rules are just observations of how sounds naturally change when words and sentences are joined in an unbroken chain of syllables. For example, the words *sat cit ānanda* combine to *sac-cid-ānanda*.

Sandhi is the basis of Sanskrit. Nīmāi Paṇḍita used to challenge the scholars of Navadvīpa, saying, "In this age of Kali, one who doesn't even know the primary rules of *sandhi*, as found in children's books, is still given the title Bhaṭṭācārya (learned scholar of *śruti*s, *nyāya* or *mīmāṃsā*)." (C. Bhāg. Ādi 10.43) We have selected and simplified a few prominent rules, giving them the name of a well-known example.

Sarveśvara-Sandhi (*sandhi* amongst vowels)

1. paramātmā (*parama-ātmā*—supreme soul)

Rule: Two *Ekātmakas* combine into *Trivikrama*.

It means that *a + a*, *a + ā*, *ā + a*, and *ā + ā* all combine into *ā*. The same is true with the other pairs of *Ekātmakas*: *i* and *ī*, *u* and *ū*, and so on.

► *janma-aṣṭamī* → *janmāṣṭamī*—the day called *aṣṭamī*, when Śrī Kṛṣṇa appeared.

dāva-anala → *dāvānala*—forest fire.

bhramati iva → *bhramatīva ca me manaḥ* (Bg. 1.30).

bāhu-udara → *aneka-bāhūdara-vaktra-netram* (Bg. 11.16).

niyamāgraha can be interpreted as (1) *niyama-agraha*—neglecting the prescribed regulations, or (2) *niyama-āgraha*—just following rules.

This is the only *sandhi* rule we request you to memorize. You will master it by meditating on *aravinda-dalāyatākṣa* (*Brahma-saṁhitā* 30)—eyes which are like blooming lotus petals. *Aravinda-dala* means lotus petal, *āyata*—blooming, *akṣa*—eye.

2. parameśvara (*parama-īśvara*—supreme controller)

Rule: *a-Dvaya* and *i-Dvaya* combine into *e*.

Dvaya means pair. It is also a name of the divine couple Śrī-Śrī-Lakṣmī-Nārāyaṇa. *A-Dvaya* is *a* and *ā*, *i-Dvaya* is *i* and *ī*.

▶ *karma-indriyāṇi* → *karmendriyāṇi*—the working senses (3.6).
parama-ātmā iti → *paramātmēti*—called *paramātmā* (13.23).

Please see more examples in the following *Bhagavad-gītā* verses: 5.28 (two times) and 7.5 (two times).

3. *puruṣottama* (*puruṣa-uttama*—supreme person)

Rule: *a-Dvaya* and *u-Dvaya* (*u* and *ū*) combine into *o*.

▶ *dāma-udara* → *dāmodara*—one whose belly is bound by a rope.
śīta-uṣṇa → *śītoṣṇa*—winter and summer (2.14).
 See 12.15 (3x) and 13.19 (2x).

4. *caiva* (*ca eva*—certainly)

Rule: *a-Dvaya* and *e-Dvaya* (*e* and *ai*) combine into *ai*.

▶ *mama eva aṁśa* → *mamaivāṁśaḥ*—my fragmental part (15.7).
kṛṣṇa-eka-śaraṇam → *kṛṣṇaika-śaraṇam*—taking Kṛṣṇa as only shelter.
 See 9.34 (2x) and 15.8.
kṛtvā eva and *sadā eva* → *kṛtvaiva*, *sadaiva* (from *Śrī Gurv-aṣṭakam* 4).
 Let us remember to pronounce *ai* properly and that we will help us to actually understand *kṛtvā eva* and *sadā eva*.

5. *nāsty eva* (*na asti eva*—there is certainly no...)

Rule: *i-Dvaya* becomes *y* before *Sarveśvara*.

▶ *hi eṣā* → *daivī hy eṣā*—this is divine (7.14).
vahāmi aham → *vahāmy aham*—I carry (9.22).
 See 3.5 (2x) and 15.11 (4x).

6. *gurv-aṣṭakam* (*guru-aṣṭakam*—eight verses glorifying the *guru*)

Rule: *u-Dvaya* becomes *v* before *Sarveśvara*.

▶ *tu ātmā eva* → *jñānī tv ātmaiva*—but the *jñānī* is just like Myself (7.18).
tu antagatam → *yeṣāṁ tv antagatam pāpam*—but of those whose sin is eradicated (7.28).
 See 7.5 and 8.23.

7. dehino 'smin (*dehino asmin*—the soul in this)

Rule: After *e* and *o*, *a* is *Hara* (dropped).

Hara is a name of Lord Śiva who is responsible for destruction. Therefore that *a* is dropped.

► *dehe asmin* → *dehe 'smin*—in this body (8.2).

ye api → *ye 'py anya-devatā-bhaktāḥ*—those who are devotees of other gods (9.23).

See 1.21 (2x) and 9.23 (2x).

Examples for words ending in *o* are given under rule 16, because *o* is mostly derived from *aḥ* (*dehinaḥ* → *dehino*).

Viṣṇujana-Sandhi (*sandhi* amongst consonants)

8. jagadīśa (*jagat-īśa*—Lord of the universe)

Rule: Hard letters become soft before soft letters.

► *jagat viparivartate* → *jagad viparivartate*—the universe is revolving (9.10).

śrīmat ūrjitam → *śrīmad ūrjitam*—beautiful and glorious (10.41).

See 13.31 and 14.4.

For simplicity we have used the terms "soft" and "hard". The following consonants are hard. (All the vowels and other consonants are soft.)

<i>ka</i>	<i>kha</i>	
<i>ca</i>	<i>cha</i>	
<i>ṭa</i>	<i>ṭha</i>	
<i>ta</i>	<i>tha</i>	
<i>pa</i>	<i>pha</i>	
<i>śa</i>	<i>ṣa</i>	<i>sa</i>

9. suhṛt satām (*suhṛd satām*—a friend of devotees)

Rule: Soft consonants become hard before hard ones.

10. aham bhajāmi (*aham bhajāmi*—I worship)

Rule: *m* becomes *Viṣṇucakra* (*m*) before a consonant.

► *govindam ādi-puruṣam tam aham bhajāmi* → *govindam ādi-puruṣam tam aham bhajāmi*—I worship Govinda, the primeval Lord.

Examples of this you will find in almost every verse.

11. tāms titikṣasva (*tān titikṣasva*—you have to tolerate them)

Rule: *n* becomes *ms* before *t* or *th*. *n* becomes *mś* before *c* or *ch*.

► *putrān pautrān sakhīn tathā* → *putrān pautrān sakhīmś tathā*—sons, grandsons and friends (1.26).

śrī-gurūn vaiṣṇavān ca → *śrī-gurūn vaiṣṇavāmś ca*—unto the spiritual masters and Vaiṣṇavas.

See 2.11 (2x) and 2.71.

12. mac-cittāḥ (*mat-cittāḥ*—those who think of Me)

Sometimes words endings in *t* or *d* adopt the following letter.

► *ābrahma-bhuvanāt lokāḥ* → *ābrahma-bhuvanāl lokāḥ*—the worlds up to Brahmaloka (8.16).

syāt janārdana → *kā prītiḥ syāj janārdana*—what pleasure could there be (1.35).

jagat-nātha → *jagannātha*—the Lord of the universe.

13. Please observe the following examples:

prahasann iva (*prahasann iva*—as if smiling)

Reduplication of *n* before vowels: *anicchan api* → *anicchann api*—even unwillingly (3.36). See 4.6.

karmma (*karma*)

After *r*, consonants are optionally reduplicated. This rule is not BBT standard, but in India it is often used. Both are correct: *kartā* and *karttā*, *pūrva* and *pūrvva*, *kārya* and *kāryya*, *ardha* and *arddha*.

jagad-dhitāya (*jagat-hitāya*—unto the benefactor of the world)

sākṣāt haritvena → *sākṣād dharitvena* (from *Śrī Gurv-aṣṭakam* 7)

Viṣṇusarga-Sandhi (sandhi of *ḥ*)

14. īśvaraḥ paramaḥ kṛṣṇaḥ (—Kṛṣṇa is the supreme controller)

Rule: *ḥ* remains unchanged before *k*, *kh*, *p*, *ph*, *ś*, *ṣ*, *s*.

▶ *śabdaḥ khe*—sound in ether (7.8).

See 2.12 (2x) and 2.18.

15. namaḥ te (namaḥ te—obeisances unto You)

Rule: *ḥ* changes to *s* before *t* and *th*. *ḥ* changes to *ś* before *c* and *ch*.

▶ *dhīraḥ tatra*→ *dhīras tatra na muhyati*—the sober person is not bewildered by this (2.13).

ananyāḥ cintayantaḥ→ *ananyāś cintayanto mām*—those who meditate on Me without deviation (9.22).

See 2.14 (2x) and 2.47.

16. namo namaḥ (namaḥ namaḥ—repeated obeisances)

Rule: *aḥ* becomes *o* before *a* and soft consonants. Thereafter, our sandhi rule 7 is applicable.

▶ *dehinaḥ asmin*→ (rule 16) *dehino asmin*→ (rule 7) *dehino 'smin*.

namaḥ astu te→ (rule 16) *namo astu te*→ (rule 7) *namo 'stu te*.

In the following example we have to apply three rules, namely 16, 15 and 14 respectively: *śamaḥ damaḥ tapaḥ śaucam*→ *śamo damas tapaḥ śaucam* (18.42).

*itaḥ nṛsimhaḥ parataḥ nṛsimhaḥ, yataḥ yataḥ yāmi tataḥ nṛsimhaḥ,
bahiḥ nṛsimhaḥ hṛdaye nṛsimhaḥ, nṛsimham ādim śaraṇam prapadye*

After applying the rules of sandhi the verse becomes:

*ito nṛsimhaḥ parato nṛsimho yato yato yāmi tato nṛsimhaḥ,
bahir nṛsimho hṛdaye nṛsimho nṛsimham ādim śaraṇam prapadye*

"Lord Nṛsimhadeva is here, and He is also there on the opposite side. Wherever I go, there I see Lord Nṛsimhadeva. He is outside and within My heart. Therefore I take shelter of Lord Nṛsimhadeva, the original Supreme Personality of Godhead." (*Nṛsimha Purāṇa*)

The forms *nṛsimhaḥ* and *nṛsimho* are correct in their respective places.

17. arjuna uvāca (*arjunaḥ uvāca*—Arjuna said)

Sometimes the *ḥ* is dropped.

▶ *daivaḥ āsuraḥ eva* → *daiva āsura eva ca*—godly and also demoniac beings (16.6).

saḥ śāntim → *sa śāntim adhigacchati*—he attains peace (2.71).

See 2.18 (2x) and 2.21.

18. senayor ubhayor madhye (*senayoḥ ubhayoḥ madhye*—in between both armies)

ḥ which is not preceded by *a-Dvaya* changes to *r* before soft sounds.

▶ *tribhiḥ guṇamayaiḥ bhāvaiḥ ebhiḥ sarvam* → *tribhir guṇamayair bhāvair ebhiḥ sarvam* (7.13).

See 7.4 (3x) and 8.24 (2x).

There is another type of *sandhi* rule:

The letter *n* changes to *ṇ* after *ra*, *ṣa* and *ṛ-Dvaya*.

▶ *kṛṣ-na* → *kṛṣṇa* (all-attractive).

There may be even certain other letters in between:

rāma-ayaṇa → *rāmāyaṇa* (the journey of Rāma).

Chapter Two

Viṣṇupada-Prakaraṇam (Declension)

There are two kinds of words, *dhātus* and *nāmas*. *Dhātus* are verbal roots which are conjugated into verbs (Chapter Three). *Nāmas* are all other words, namely,

- 1) nouns, pronouns, adjectives,
- 2) adverbs, conjunctions, and so on, which are indeclinable (*Avyaya*).

The undeclined form of a *nāma* is called **Prakṛti**, and is found only in *samāsa* (compound words) or in dictionary entries. To get a word which has grammatical meaning (a *Viṣṇupada*) for using in a sentence, a suffix (called *Viṣṇubhakti*) has to be applied.

<i>Prakṛti</i>	+ <i>Viṣṇubhakti</i>	→ <i>Viṣṇupada</i>
undeclined word	+ suffix	→ declined word
material nature	+ <i>bhakti</i>	→ the Lord's abode

Nāmas have three genders: masculine, feminine, and neuter. They are declined in singular, dual, and plural, and eight cases (explained in Chapter Four). Accordingly a *nāma* takes 24 forms.

The majority of words are masculine, ending in *Vāmana a*. They are represented by the word *kṛṣṇa*.

	singular	dual	plural
1	<i>kṛṣṇaḥ</i>	<i>kṛṣṇau</i>	<i>kṛṣṇāḥ</i>
2	<i>kṛṣṇam</i>	<i>kṛṣṇau</i>	<i>kṛṣṇān</i>
3	<i>kṛṣṇena</i>	<i>kṛṣṇābhyām</i>	<i>kṛṣṇaiḥ</i>
4	<i>kṛṣṇāya</i>	<i>kṛṣṇābhyām</i>	<i>kṛṣṇebhyaḥ</i>
5	<i>kṛṣṇāt</i>	<i>kṛṣṇābhyām</i>	<i>kṛṣṇebhyaḥ</i>
6	<i>kṛṣṇasya</i>	<i>kṛṣṇayoh</i>	<i>kṛṣṇānām</i>
7	<i>kṛṣṇe</i>	<i>kṛṣṇayoh</i>	<i>kṛṣṇeṣu</i>
8	<i>he kṛṣṇa</i>	<i>he kṛṣṇau</i>	<i>he kṛṣṇāḥ</i>

Please learn this *mantra*: *kṛṣṇaḥ kṛṣṇau kṛṣṇāḥ kṛṣṇam kṛṣṇau kṛṣṇān...*

Kṛṣṇanāma (pronouns, etc.)

There is a list of 40 Kṛṣṇanāmas, including:

* *eka* (one), *dvi* (two), *ubha* (both), *sarva* (all), *anya* (other), *pūrva* (first, former), *para* (other), *dakṣiṇa* (south, right), *uttara* (higher, northern, left), *sva* ('self', one's own, his, her, etc.), *bhavat* (you, honorific).

* *kim* (who, what, which), *yad* (relative: who, what, which, etc.), *etad*, *idam*, *adas* (demonstrative: this, that, etc.), *tad* (3rd person: he, she, it, etc.), *yuṣmad* (2nd person: you), *asmad* (1st person: I).

In BBT publications the forms used in the word-by-word translation are *yat*, *etat*, *tat*, etc. This is due to an optional *sandhi* rule.

As example we see the declension of *tad* (3rd person: he, she, it, etc.) with one possible translation.

1	<i>saḥ</i> —he	<i>tau</i> —they two	<i>te</i> —they all
2	<i>tam</i> —him	<i>tau</i> —them two	<i>tān</i> —them
3	<i>tena</i> —by him	<i>tābhyām</i> —by them	<i>taiḥ</i> —by them
4	<i>tasmai</i> —unto him	<i>tābhyāṃ</i> —unto them	<i>tebhyaḥ</i> —unto them
5	<i>tasmāt</i> —from him	<i>tābhyām</i> —from them	<i>tebhyaḥ</i> —from them
6	<i>tasya</i> —his	<i>tayoḥ</i> —their	<i>teṣām</i> —their
7	<i>tasmin</i> —in him	<i>tayoḥ</i> —in them	<i>teṣu</i> —in them

Avyaya (indeclinables)

These are the conjunctions, interjections, prepositions and adverbs:

ca (and), *na* (not), *mā* (don't), *vā* (or), *tu / kintu* (but), *api* (although), *cet / yadi* (if).

atha (now), *satatam* (always), *sadā* (always), *yadā* (when)—*tadā* (then).

atra (here), *tatra* (there), *yatra* (where), *sarvatra* (everywhere), *iha* (here), *antaḥ* (inside), *bahiḥ* (outside).

iva (like), *eva / hi* (certainly), *evam* (in this way), *iti* (thus), *punaḥ* (again), *yataḥ* (since)—*tataḥ* (consequently), *yathā* (as)—*tathā* (so).

Chapter Three

Ākhyāta-Prakaraṇam (Conjugation)

This chapter deals with the conjugation of *dhātus* (verbal roots). Very common *dhātus* are

vac—to speak, *as*—to be, *vid*—to know, *bhū*—to be, *drś-paśya*—to see, *kṛ*—to do, *yā*—to go, *āp*—to obtain, *gam-gacch*—to go, *brū-āh*—to speak, *śru*—to hear, *jan-jā*—to take birth, *sthā-tiṣṭha*—to stand, *vṛt*—to exist, *jñā*—to know, *ās*—to sit, *han*—to kill, *man*—to think, *pad*—to go, *iṣ-icch*—to desire, *labh*—to obtain, *bhuj*—to serve, worship, *arh*—to be fit for, *bandh*—to bind, *naś*—to perish.

The *dhātus* are conjugated by applying suffixes in singular, dual, plural and 3rd, 2nd, and 1st person. To mention the 3rd person (he) first is part of the Indian culture.

The *dhātu gam-gacch* (to go) in the present tense:

	singular	dual	plural
3rd person	<i>saḥ gacchati</i> —he goes	<i>tau gacchataḥ</i> —they two go	<i>te gacchanti</i> —they all go
2nd person	<i>tvam gacchasi</i> —you go	<i>yuvām gacchathaḥ</i> —you two go	<i>yūyam gacchatha</i> —you all go
1st person	<i>aham gacchāmi</i> —I go	<i>āvām gacchāvaḥ</i> —we two go	<i>vayam gacchāmaḥ</i> —we all go

There are different suffixes, used to indicate past, present, and future tense, orders, and blessings. In *Bhagavad-gītā* the following forms of the *dhātu kṛ* (to do, make) appear:

► *karoti* (he does): *saḥ kiñcit eva na karoti*—He does not do anything whatsoever. (4.20)

karoṣi (you do) and *kuruṣva* (you should do): *yad karoṣi tad mad-arpaṇam kuruṣva*—Whatever you do, you should do that as an offering to Me. (9.27)

karomi (I do): *kiñcit eva na karomi*—I am doing nothing at all. (5.8)

kuryāt (he must do) and *kurvanti* (they do): *yathā saktāḥ avidvāṃsaḥ karmaṇi kurvanti*—As the ignorant men full of attachments perform their work... *tathā asaktaḥ vidvān kuryāt*—in the same way the wise man free from attachments should act. (3.25)

akurvata (they did): *kim akurvata*—What did they do? (1.1)

kariṣye (I will do): *tava vacanam kariṣye*—I will execute Your instructions. (18.73)

kuru (you should do): *yathā icchasi tathā kuru*—As you wish, so you should do. (18.63)

As in English, we can also apply a multitude of prefixes, like

- anu* after, along; *anu-gam*—to follow (*rūpānugā*—following Rūpa Gosvāmī)
- dur* difficult, bad; *dur-gam*—difficult to go (Durgā, the Devī of this fortress)
- pra* indicates completeness or achievement; *pra-ni-pat*—to surrender completely (4.34)

When Īśvara Purī was staying for a few months in Navadvīpa in the house of Gopīnātha Ācārya, Nimāi Paṇḍita (Caitanya Mahāprabhu) used to visit him in the evenings to offer him His respectful obeisances. Once Īśvara Purī said, "You are a big scholar. I have written a book about the characteristics of Lord Kṛṣṇa. I would be most satisfied if You would tell me of any faults in it." Nimāi replied, "Whoever finds fault in a devotee's description of Lord Kṛṣṇa is a sinful person. ..." Hearing His reply was like a shower of nectar on the body of Īśvara Purī. He then smiled and said, "You will not be at fault, but You must tell me if there is any error in the book."

Thereafter Nimāi would daily sit with Īśvara Purī for one or two hours to discuss his book. One day the Lord smiled and said, "The *dhātu* of this sentence is incorrect. The *ātmapada* (a certain group of suffixes) should not be used here." Īśvara Purī was a learned scholar who enjoyed analyzing scholastic topics. He concluded that the *dhātu* was *ubhayapāda*, and it was therefore no fault in using the *ātmapāda* form. When the Lord heard his explanation, He was most satisfied with His servant's victory and He did not find any further fault. (Śrī Caitanya-bhāgavata Ādi 11.96 and the following pages)

Chapter Four

Kāraka-Prakaraṇam (Cases)

In Sanskrit grammar, the verb (*dhātu*), expressing action, is taken to be the essential core of a sentence, and the *nāmas* are put into different cases to show their particular relationship to the *dhātu*. These relationships are called *kāraḥ*, namely the relations of subject (*kartā*), object (*karma*), instrument (*karana*), recipient (*sampradāna*), source (*apādāna*) and location (*adhikaraṇa*).

Śrī Raghunandana Gosvāmī illustrated the eight grammatical cases in his book *Gaurāṅga Virudāvalī* by using the name of Lord Gaura, which is declined like *kṛṣṇa*.

gaurāḥ śac-caritāmṛtāmṛta-nidhir gauram sadaiva stuve
gaureṇa prathitam rahasya-bhajanam gaurāya sarvam dade
gaurād asti kṛpālur atra na paro gaurasya bhṛtyo 'bhavam
gaure gauravam ācarāmi bhagavan gaura prabho rakṣa mām

1. *prathamā* (nominative, subject)

gaurāḥ sac-caritāmṛtāmṛta-nidhiḥ—Lord Gaura is the ocean of nectar of transcendental nectar-pastimes.

2. *dviṭhī* (accusative, direct object)

gauram sadaiva stuve—I always praise Gaura.

3. *trīṭhī* (instrumental, instrument) "by, with"

gaureṇa prathitam rahasya-bhajanam—The most secret form of worship was established by Gaura.

4. *caturthī* (dative, recipient) "to, unto"

gaurāya sarvam dade—I offer everything to Gaura.

Caturthī is also used for offering respects: *nama om viṣṇu-padāya kṛṣṇa-preṣṭhāya, kṛṣṇāya vāsudevāya* (SB. 1.8.21)

5. *pañcamī* (ablative, source) "from", also for comparison

gaurād asti kṛpālur atra na paraḥ—There is no one more merciful in this world than Gaura. Here it is used for comparison ("more than").
ṛṇād api sunīceṇa—by feeling lower than grass...

saṅgāt sañjāyate kāmāḥ—from attachment develops desire (2.62).

6. *ṣaṣṭhī* (genitive, relation) "of"

gaurasya bhṛtyo 'bhavam—I became the servant of Gaura.

7. *saptamī* (locative, time and place) "in, at"

gaure gauravam ācarāmi—I act in reverence centered on Gaura.

sambhavāmi yuge yuge—I appear in every millenium (4.8).

Also "in case of" or "when": *yadā sattve pravṛddhe*—when there is development of *sattva-guṇa* (14.14).

8. *sambodhana* (vocative, address) "oh!"

bhagavan gaura prabho rakṣa mām—O Bhagavān, O Gaura, O Prabhu!
 Please protect me!

▶ *ananya-cetāḥ satatam yo mām smarati nityaśaḥ*
tasyāham sulabhaḥ pārtha nitya-yuktasya yoginaḥ (8.14)

When *sandhis* are removed this verse reads:

ananya-cetāḥ satatam yaḥ mām smarati nityaśaḥ
tasya aham sulabhaḥ pārtha nitya-yuktasya yoginaḥ

As a Sanskrit sentence it will read like this:

pārtha, yaḥ ananya-cetāḥ mām satatam nityaśaḥ smarati,
tasya nitya-yuktasya yoginaḥ aham sulabhaḥ.

The words can be analyzed as follows:

pārtha (*sambodhana*)—O Pārtha, son of Pṛthā!

yaḥ (*Kṛṣṇanāma, prathamā*)—one who

ananya-cetāḥ (*prathamā*)—one whose mind is not diverted

mām (*Kṛṣṇanāma, dvitīya*)— Me

satatam, nityaśaḥ (*Avyayas*)—always, constantly

smarati (*dhātu*, 3rd person)—remembers

tasya nitya-yuktasya yoginaḥ (*śaṣṭhī*)—of that *yogī* constantly engaged

aham (*Kṛṣṇanāma*, *prathamā*)—I

sulabhah (*prathamā*)—easily accessible.

Translation:

O Pārtha, one who always remembers Me with undiverted mind, for such a constantly engaged *yogī*, I am easily accessible.

► *mām ca yo 'vyabhicāreṇa bhakti-yogena sevate*
sa guṇān samatītyaitān brahma-bhūyāya kalpate (14.26)

Without *sandhi*:

mām ca yaḥ avyabhicāreṇa bhakti-yogena sevate
saḥ guṇān samatītya etān brahma-bhūyāya kalpate

As a sentence:

(*ca*) *yaḥ mām avyabhicāreṇa bhakti-yogena sevate*,
saḥ etān guṇān samatītya brahma-bhūyāya kalpate.
yaḥ (*Kṛṣṇanāma*, *prathamā*)—one who
mām (*Kṛṣṇanāma*, *dvitīya*)—Me
avyabhicāreṇa bhakti-yogena (*trītiyā*)—by undeviated *bhakti-yoga*
sevate (*dhātu*, 3rd person)—serves
saḥ (*Kṛṣṇanāma*, *prathamā*)—he
etān guṇān (*dvitīyā* plural)—these material modes
samatītya—transcending
brahma-bhūyāya (*caturthī*)—for the spiritual platform
kalpate (*dhātu*, 3rd person)—is fit.

Translation:

(And) one who serves Me with undeviated *bhakti-yoga*, he, transcending these *guṇas* becomes fit for *brahma-bhūya*.

Chapter Five

Kṛdanta-Prakaraṇam (Primary derivatives)

Kṛdanta suffixes are added to *dhātus* to make *nāmas*. Originally all *nāmas* are derived from *dhātus*, but they may also acquire a conventional meaning different from their etymological derivation. An example in this regard is the word *kṛṣṇa*. The conventional meaning "Kṛṣṇa, the son of mother Yaśodā" has priority, although the word is derived from the *dhātu* *kṛṣ* (to attract) and therefore sometimes etymologically analyzed as "all-attractive".

There are different types of *kṛdanta* suffixes added to *dhātus*, of which we give a few examples.

1. *gata* (gone)

The first type of suffix is called *Viṣṇuniṣṭhā* and is used to make participles.

gam-dhātu (to go) + *[k]ṭa*-suffix → *gata* (that which is gone to or reached). This translation gives the passive sense but *gata* can also have the active sense (gone).

► *bhū* (to be, to become) → *bhūta* ("who has been"—a ghost; or "which became"—the elements like earth, water, fire).

jāta (born), *jita* (conquered), *hata* (killed), *naṣṭa* (perished), *yukta* (connected, engaged), *sthita* (situated), *drṣṭa* (seen), *ukta* (said), *kṛta* (done), *labdha* (obtained), *mukta* (freed), *tuṣṭa* (satisfied)

2. *kartavya* (to be done)

The *Viṣṇukṛtya* suffixes (*tavya*, *anīya*, *ya*) are used to point out duty.

kṛ → *kartavya* (3.22) / *karanīya* / *kārya* (3.19) (they have the same meaning—that which is to be done, which can be done).

► *ayam acchedyaḥ adāhyaḥ akledyaḥ aśoṣyaḥ*—This soul is unbreakable, insoluble, not to be burned or dried. (2.24)

kīrtanīya sadā hariḥ—Lord Hari is to be glorified incessantly.

See *boddhavya* (4.17) and *vedya* (9.17).

3. paśyan (while seeing)

Acyutābha suffixes are used to describe a simultaneous action: "while ... -ing"

drś-paśya + [ś]at[r] → paśyat → paśyan (while seeing).

▶ *paśyañ śṛṇvan sprśaṇ jighran... na eva kiñcit karomi iti*—Although being engaged in (while) seeing, hearing, touching, smelling... one should think, "I am actually not doing anything." (5.8-9)

viśīdan idam abravīt—While lamenting he said this. (1.27)

om ity ekākṣaram brahma vyāharan mām anusmaran

yah prayāti tyajan dehaṁ sa yāti paramām gatim

vyāharan—(while) vibrating, *anusmaran*—remembering, *tyajan*—quitting.

"He who departs (*prayāti*), leaving this body while vibrating the sacred syllable *om* and while remembering Me, goes to the supreme destination." (8.13)

4. tyaktvā (after giving up)

Other suffixes like *[k]tvā* indicate a preceding action: "after ... -ing"

tyaktvā dehaṁ punar janma naiti—After giving up the body there is no more birth (for those who understand the transcendental nature of the Lord). (4.9)

▶ *jñātvā mām śāntim ṛcchati*—After knowing Me, he attains peace. (5.29)

yad gatvā na nivartante—After going there, they do not return. (15.6)

See *hatvā* (1.31) and *sthitvā* (2.72).

5. veditum (to understand)

The suffix *tum[u]* makes the infinitive.

veditum icchāmi—I want to understand. (13.1)

▶ *na tvaṁ śocitum arhasi*—You should not lament (you do not deserve to lament). (2.25-27)

See 11.54 and *tyaktum* (18.11).

6. *yogastha* (situated in *yoga*)

There is a group of *kṛdantas*, we can call *kṛt-samāsa*, which are used only in a compound with a preceeding noun. In the following example you will see the noun followed by the verb, slightly modified in some cases by the influence of the suffix.

yoga (noun) + *stha* (the verb modified by a *kṛdanta* suffix) → *yogastha*
—Being situated in *yoga* [do your work]. (2.48)

► *-kāra* (maker) → *ahaṅkāra* (*aham-kāra*)—the ego-maker, a subtle material element which creates our sense of identity with the material body.

-vid (knower) → *vedavid*—the knower of the Vedas.

-kṛt (performer) → *kalyāṇakṛt*—one who acts for the good of others.

-ga (going) → *sarvatraga*—one who can go everywhere, the soul.

-ja (born) → *dvija*—one who took a second birth by initiation.

Chapter Six

Samāsa-Prakaraṇam (Compound words)

This chapter deals with *samāsas* (compound words). We have grouped them into four categories.

1. *rāma-kṛṣṇa* (Rāma and Kṛṣṇa)

rāma-kṛṣṇa means *rāmaś ca kṛṣṇaś ca* and is called a *dvandva* (pair). The two words have the same value.

akṣarāṇām a-kāro 'smi dvandvaḥ sāmāsikasya ca—Of letters I am the letter *a*, of compounds the *dvandva-samāsa*. (10.33)

► *gaura-govinda*—Gaura and Govinda.

rāga-dveṣa—attachment and aversion.

2. śyāma-rāma (the dark Rāma)

śyāma-rāma means śyāmaḥ rāmaḥ (Lord Rāmacandra). This is called *karma-dhāraya-samāsa*. An adjective is qualifying a noun.

► *sundara-gopāla*—beautiful Gopāla, *śuddha-bhakti*—pure *bhakti* *siddha-puruṣa*—a perfected person.

Pītāmbara (*pīta-ambara: pītam ambaram*)—yellow garments. *Samāsas* have to be understood in context. *Pītāmbara* may also fall into the next category.

3. pītāmbara (he who has yellow garments)

Pītāmbara, when taken as *bahu-vrīhi-samāsa*, it means *pītam ambaram yasya saḥ* (Lord Kṛṣṇa).

► *mahā-bāhu*—he who has mighty arms.

4. kṛṣṇa-bhakta (Kṛṣṇa's bhakta)

kṛṣṇa-bhakta means *kṛṣṇasya bhaktaḥ*, a *tatpuruṣa-samāsa*.

► *harināmāmṛta* (*harināma-amṛta*)—the *amṛta* of *harināma*.
ācārya-upāsana—worship of the *ācārya* (13.8).

By pronunciation one can completely invert the effect of *mantras*. Once Tvaṣṭā intended to create some demon who would feel great enmity towards Indra, and who would be able to kill him. Offering oblations in the sacrificial fire, he spoke the words, *indra-śatro vivardhasva*. His intention was to say "O enemy of Indra (*indrasya śatru, tat-puruṣa-samāsa*), flourish!" As a result, the gigantic demon Vṛtrāsura appeared, who was supposed to feel great enmity towards Indra. From the purport to SB. 6.9.11 we understand that Tvaṣṭā had unfortunately mispronounced the word *indra-śatru* as *bahu-vrīhi-samāsa* (see 3. above): *indraḥ śatruḥ yasya saḥ*—he whose enemy is Indra.

A saintly person is called *ajāta-śatru*, or one who has no enemy—at least from his side. *Ajāta-śatravaḥ śāntāḥ sādhaveḥ sādhu-bhūṣaṇāḥ*. Still, sometimes he gets enemies. In Sanskrit one can express this important point. "Indra, the enemy of Vṛtrāsura" means that Indra felt great enmity towards Vṛtrāsura who was a *sādhu*.

Chapter Seven

Taddhita-Prakaraṇam (Derivative words)

1. buddhimat (possessing intelligence)

Taddhita suffixes are added to *nāmas* to make derivative words (new *nāmas*). The first example is the suffix *mat*, indicating possession. After words ending in *-a*, *mat* becomes *vat*.

buddhi-mat and *bhaga-vat* (possessing opulences). These words are declined to *buddhimān* (15.20) and *bhagavān* respectively.

► *hanu-mat*→ *hanumān*—having a (good) jaw.

See *śraddhāvān* (4.39), *jñānavān* (7.19), *vibhūtimat* (10.41).

2. samatva (equanimity)

The suffixes *tva* and *tā* are used for abstraction. *Sama* (equal) + *tva*→ *sama-tvaṁ yoga ucyate*—Equanimity [towards success or failure in the performance of one's duty] is called *yoga*. (2.48) *Sama-tā* (10.5).

► *Sattva: sad-bhāve sādhu-bhāve ca sad ity etat prayujyate*—The word *sat* is used in the sense of existence (*sat-tva*) and in the sense of goodness (*sādhu-tva*). (17.26)

vaiṣṇavatva or *vaiṣṇavatā* (the quality of being a Vaiṣṇava).

3. guhyatama (most secret)

The suffixes *tara* and *tama* make comparative and superlative words.

guhya—the secret (knowledge that *aham brahmāsmi*, *brahma-bhūta*—I am spirit soul).

guhya-tara—knowledge which is more secret (knowledge of *paramātmā* as different from *ātmā*, 18.63).

guhya-tama—the most secret knowledge (*rāja-guhyā*, i.e. *bhakti*, 9.1, 18.64).

► *priya-taraḥ*—one who is more dear.

priyakṛt-tamaḥ—the greatest amongst those who act pleasingly (18.69).

4. maṅgalamaya (auspicious)

We apply suffixes like *maya* (made of, full of) or *mātra* (much, just this much).

► *man-mayā mām upāśrītāḥ*—being fully absorbed in Me and taking refuge in Me (4.10).

nimitta-mātram bhava—become just an instrument (11.33).

See *hiraṇ-maya* (made of gold) and *śraddhāmaya* (17.3).

5. mattaḥ (other than me)

The suffix *-tas* which becomes *-taḥ*, is an equivalent for *pañcamī* ("from", "more than")

mattaḥ parataram na anyat—There is nothing superior to Me. (7.7)

► *bhavāpyayau tvattaḥ śrutau*—appearance and disappearance have been heard from You (11.2).

By this process some adverbs are formed: *kutaḥ*—from where.
yataḥ yataḥ—from wherever, *tataḥ tataḥ*—from there (6.26).

6. gopī (cowherd woman)

With the suffixes *ā[p]* and *ī[p]* we form the feminine gender from masculine words: *gopa* (cowherd man)→ *gopī*.

► *kṛṣṇa* (Lord Kṛṣṇa)→ *kṛṣṇā* (a name of Draupadī), *kumāra* (a small boy)→ *kumārī* (a small girl), *vaiṣṇava* (a devotee)→ *vaiṣṇavī*, *sādhū* (a saint)→ *sādhvī*.

7. kaunteya (the son of Kuntī)

Other suffixes cause certain transformations inside the word; they express relationships.

► *bhagavat* (the Lord)→ *bhāgavata* (anything related to the Lord, like His activities and devotees).

nara (the Lord)→ *nāra*—something in relation to the Lord, like the *karaṇa-udaka* (causal ocean), emanating from Mahā-Viṣṇu, on which He lays down (*ayana*). Therefore His name Nārāyaṇa (*nāra-ayana*).

kumāra (a child)→ *kaumāra* (childhood), *viṣṇu*→*vaiṣṇava*, *vyāsa*→*vayāsaki* (Śukadeva Gosvāmī, the son of Vyāsadeva), *jahnu*→*jāhnavī* (Gaṅgā, the adopted daughter of King Jahnu).

Reading Devanāgarī

An enthusiastic student can memorize the Devanāgarī letters within three to seven days, but to become proficient in reading, practice is needed.

The Devanāgarī alphabet:

अ <i>a</i>	आ <i>ā</i>			
इ <i>i</i>	ई <i>ī</i>	उ <i>u</i>	ऊ <i>ū</i>	ऋ <i>r</i>
ए <i>e</i>	ऐ <i>ai</i>	ओ <i>o</i>	औ <i>au</i>	
• <i>m̐</i>	◌ <i>ḥ</i>			
क <i>ka</i>	ख <i>kha</i>	ग <i>ga</i>	घ <i>gha</i>	ङ <i>ṅa</i>
च <i>ca</i>	छ <i>cha</i>	ज <i>ja</i>	झ <i>jha</i>	ञ <i>ña</i>
ट <i>ṭa</i>	ठ <i>ṭha</i>	ड <i>ḍa</i>	ढ <i>ḍha</i>	ण <i>ṇa</i>
त <i>ta</i>	थ <i>tha</i>	द <i>da</i>	ध <i>dha</i>	न <i>na</i>
प <i>pa</i>	फ <i>pha</i>	ब <i>ba</i>	भ <i>bha</i>	म <i>ma</i>
य <i>ya</i>	र <i>ra</i>	ल <i>la</i>	व <i>va</i>	
श <i>śa</i>	ष <i>ṣa</i>	स <i>sa</i>		
ह <i>ha</i>				

Some rules:

1. Since a consonant needs a vowel for pronunciation, "a" is always inherent: क means "ka", ख "kha".

2. The small stroke under a consonant cuts off ... "a": क् means "k".

3. When the consonant is followed by vowels other than "a", they are written as follows:

का *kā*, कि *ki*, की *kī*, कु *ku*, कू *kū*, कृ *kr*, कृ *kṛ*, के *ke*, कै *kai*,
को *ko*, कौ *kau*.

रु *ru* and रू *rū* are exceptions.

4. When two consonants are to be written together (without the *a* between them) they are combined into ligatures either by:

dropping the vertical line of the first letter (प् + ल → प्ल *pla*),

shortening the first letter (क् + म → क्म *kma*),

or putting the first on top (ङ् + क → ङ्क *ṅka*).

Occasionally the symbol is altered: क्ष *kṣa*, ज्ञ *jña*, क्त *kta*, त्त *tta*.

5. *Ra* after another consonant is written as a small stroke / (क्र *kra*).

Special combinations are त्र *tra*, श्र *śra* (as in श्री *śrī*), ह्र *hra*, ढ्र *ḍra*.

Ra before another consonant becomes a hook on top of that letter (र्क *rka*, कर्क *rkā*, अर्थ *artha*).

6. Other ligatures: क्त्र *ktra*, क्त्र *kna*, क्लृ *klṛ*, त्र *tna*, प्ल *pta*, म्ल *mḷa*,

ल्ल *lla*, त्त *tna*, स्न *sna*, स्त्र *sra*, स्त्र *stra*, ङ्क *ṅka*, ङ्क *ṅkha*, ङ्क *ṅga*,

ङ्ग *ṅgra*, ङ्ग *ṅgha*, ङ्क *ṅkta*, ङ्क *ṅksa*, छ *cca*, छ *cña*, ज्ञ *jja*, ञ् *ñca*,

अ *ṇja*, ट *ṭa*, ट *ṭva*, ड *ḍga*, ड *ḍḍa*, ड *ḍva*, ड *ḍga*, ड *ḍgra*,

ड *ḍgha*, ड *ḍda*, ड *ḍdha*, ड *ḍba*, ड *ḍbha*, द *dma*, द *dya*, द *dva*.

ध्व *dhva*, श्व *śca*, श्ल *śla*, श्व *śva*, ष्ट *ṣṭa*, ष्ट्व *ṣṭva*, ष्ठ *ṣṭha*, ह्र *hr*,
 ह्न *hna*, ह्न *hna*, ह्य *hma*, ह्य *hya*, ह्ल *hla*, ह्व *hva*.

One has to be careful to distinguish between स्व *sva*, ख *kha*, and
 रव *rava*.

8. The apostrophe is written S , and the end of a sentence is indicated
 by a vertical line |.

The numerals are written as follows:

१	२	३	४	५	६	७	८	९	०
1	2	3	4	5	6	7	8	9	0

They were adopted by foreigners and are known as "Arabian".

Now try to read the Devanāgarī and then see the transliteration to
 check how you did.

देहिनो ऽस्मिन् यथा देहे कौमारं यौवनं जरा ।

तथा देहान्तरप्राप्तिर् धीरस्तत्र न मुह्यति ॥१३॥

dehino 'smin yathā dehe kaumāraṁ yauvanam jarā

tathā dehāntara-prāptir dhīras tatra na muhyati (2.13)

दे *de*—हि *hi*—नो *no*—ऽस्मिन् *'smin*—य *ya*—था *thā*—दे *de*—हे *he*—कौ
kau—मा *mā*—रं *raṁ*—यौ *yau*—व *va*—नं *naṁ*—ज *ja*—रा *rā*—त *ta*—था
thā—दे *de*—हा *hā*—न्त *nta*—र *ra*—प्रा *prā*—प्तिर् *ptir*—धी *dhī*—र *ra*—
 स्त *sta*—त्र *tra*—न *na*—मु *mu*—ह्य *hya*—ति *ti*

"As the embodied soul continuously passes, in this body, from
 boyhood to youth to old age, the soul similarly passes into another body
 at death. A sober person is not bewildered by such a change."

Continue with 2.14-30 in your *Bhagavad-gīta As It Is*.

Part Two Conversation

Etiquette

śiṣṭācāraḥ—cultured behavior

हरिः ओम् । हरे कृष्ण ।

hariḥ om. hare kṛṣṇa.

नमस्ते । नमस्कारः ।

namas te. namaskāraḥ.—I offer my respect to you.

► *namaḥ namaḥ te astu sahasrakṛtvāḥ, punaḥ ca bhūyaḥ api namaḥ namaḥ te*—I offer my respectful obeisances unto You a thousand times, and again and yet again! (11.39)

श्रीमन् । श्रीमति ।

śrīman—Mr. or Sir! *śrīmatī*—Mrs. or Madam!

but: *śrīmān gadādhara ! śrīmatī bhakti-devī !*

पितृपादाः कथं सन्ति ।

pitṛpādāḥ katham santi?—How is father?

After the name or title *-pāda* can be added to show respect: *śrīmān mukunda-pādāḥ*. And even more by adding *-pādāḥ* (plural).

भोः, महोदयः

bhoḥ, mahodayaḥ—two forms of respectful address.

सुप्रभातम् ।

suprabhātam.—Good morning.

शुभरात्रिः ।

śubha-rātriḥ.—Good night.

क्षम्यताम् ।

kṣamyatām.—Excuse me.

चिन्ता मास्तु ।

cintā māstu.—Don't worry. (*cintā mā astu*—anxiety shall not be)

कृपया

kṛpayā—please (by your mercy / compassion)

श्रीमन् कृपया कः समयः ।

śrīman, kṛpayā kaḥ samayaḥ.—Sir! Please, what time is it?

धन्यवादः ।

dhanyavādaḥ.—Thank you.

साधु साधु ।

sādhu sādhu.—Very good. (good good)

स्वागतम् ।

svāgatam.—Welcome.

उपविशन्तु ।

upaviśantu.—Please sit down.

किं सर्वं कुशलम् ।

kiṁ sarvaṁ kuśalam?—Is everything fine?

महान् सन्तोषः ।

mahān santoṣaḥ.—I am very happy. (great satisfaction)

तिष्ठतु भोः ।

tiṣṭhatu bhoḥ.—Please stay.

अस्मान् विस्मरति वा ।

asmān vismarati vā?—Have you forgotten us?

नैव ।

naiva.—Never. (*na eva*—certainly not)

आगन्तव्यं भोः ।

āgantavyaṁ bhoḥ.—Please come [please visit us].

आगच्छामि भोः ।

āgacchāmi bhoḥ.—I come [soon].

पुनः मिलामः ।

punaḥ milāmaḥ.—See you again.

अस्त ।

Introducing Somebody

paricayaḥ—acquaintance

1. What is your name?

	you	your (of you)
masc.	भवान् <i>bhavān</i>	भवतः <i>bhavataḥ</i>
fem.	भवती <i>bhavatī</i>	भवत्याः <i>bhavatyāḥ</i>

मम नाम कृष्णदासः ।

mama nāma kṛṣṇa-dāsaḥ.—My name is Kṛṣṇa Dāsa.

भवतः नाम किम् ।

bhavataḥ nāma kim?—What is your name? (masc.)

भवत्याः नाम किम् ।

bhavatyāḥ nāma kim?—What is your name? (fem.)

हे बालक भवतः नाम किम् ।

he bālaka, bhavataḥ nāma kim?—O boy, what is your name?

भवतः शुभनाम किम् ।

bhavataḥ śubha-nāma kim?—What is your good name?

2. Who are you?

भवान् कः ।

bhavān kaḥ?—Who are you? (masc.)

भवती का ।

bhavatī kā?—Who are you? (fem.)

अहं विद्यार्थी / विद्यार्थिनी ।

aham vidyārthī / vidyārthinī.—I am a (male/female) student.

Arjuna was asking Kṛṣṇa the very same question:

► *ākhyāhi me, bhavān kaḥ*.—Please tell me, who are You. (11.31)

śrī-bhagavān uvāca. (aham) loka-kṣayakṛt kālāḥ asmi.—The Supreme Personality of Godhead said: Time I am, the destroyer of the worlds. (11.32)

Now you can form some answers by choosing words from the following list: *bhavān kaḥ?*—*aham* ...

► ... चिकित्सकः *cikitsakaḥ*—doctor

वैद्यः *vaidyaḥ*—ayurvedic doctor

शिक्षकः शिक्षिका *śikṣakaḥ, śikṣikā*—(male/female) teacher

अर्जेन्तीनदेशीयः *arjentīna-deśīyaḥ*—Argentinian

वृद्धः चोरः *vṛddhaḥ coraḥ*—old thief

स्थूलः गृहस्थः *sthūlaḥ gṛhasthaḥ*—fat housholder

कृशः भृत्यः *kṛśaḥ bhrtyaḥ*—skinny servant

वामनः कुमारः / बालकः *vāmanaḥ kumāraḥ / bālakaḥ*—short boy

उन्नतः कुमारी / बालिका *unnataḥ kumārī / bālikā*—tall girl

अमेरिकादेशीयः यात्रिकः *amerikā-deśīyaḥ yātrikaḥ*—American traveler

बहुसुन्दरः भारतीयः राजकुमारः *bahu-sundaraḥ bhāratīyaḥ rāja-kumāraḥ*—very beautiful Indian prince

अध्यक्षः *adhyakṣaḥ*—supervisor, president

aham kartā—I am the doer. (3.27)

aham īśvaraḥ, aham bhogī, aham siddhaḥ, balavān, sukhī.—I am the controller. I am the enjoyer. I am perfect, powerful and happy. (16.14)

3. Who is he?

masc.

सः *saḥ*—he

fem.

सा *sā*—she

सः कः ।

saḥ kaḥ?—Who is he?

सा का ।

sā kā?—Who is she?

सः कृष्णचन्द्रः वा ।

saḥ kṛṣṇacandraḥ vā?—Is he (that) Kṛṣṇacandra?

आम् सः कृष्णचन्द्रः ।

ām, saḥ kṛṣṇacandraḥ.—Yes, he (that) is Kṛṣṇacandra.▶ *saḥ mama priyaḥ.*—He is my beloved. (12.14)

भवान् रघुनाथः वा ।

bhavān raghunāthaḥ vā?—Are you Raghunātha?

आम् अहं रघुनाथः ।

ām, ahaṁ raghunāthaḥ.—Yes, I am Raghunātha.

भवती सरस्वती वा ।

bhavatī sarasvatī vā?—Are you Sarasvatī?

न, अहं सदानन्दी ।

na, ahaṁ sadānandī.—No, I am Sadānandī.

4. What is his name?

masc.	तस्य <i>tasya</i> —his	कस्य <i>kasya</i> —whose
fem.	तस्याः <i>tasyāḥ</i> —her	कस्याः <i>kasyāḥ</i> —whose
neut.	तस्य <i>tasya</i> —its	कस्य <i>kasya</i> —whose

तस्य नाम किम् ।

tasya nāma kim?—What is his name?

तस्याः नाम किम् ।

tasyāḥ nāma kim?—What is her name?

दशरथस्य पुत्रस्य नाम किम् ।

daśarathasya putrasya nāma kim?—What is the name of Daśaratha's son?

दशरथस्य पुत्रस्य नाम रामः ।

daśarathasya putrasya nāma rāmaḥ.—The name of Daśaratha's son is Rāma.

तस्य विद्यालयस्य नाम किम् ।

tasya vidyālayasya nāma kim?—What is the name of that school.

तस्याः नद्याः नाम किम् ।

tasyāḥ nadyāḥ nāma kim?—What is the name of that river.

► वृक्षः वृक्षस्य *vṛkṣaḥ vṛkṣasya*—tree, of a tree.

पुष्पम् पुष्पस्य *puṣpam puṣpasya*—flower, of a flower.

tvam asya lokasya pitā.—You are the father of this world. (11.43)

aham amṛtasya brahmaṇaḥ pratiṣṭhā.—I am the basis of the immortal Brahman. (14.27)

तस्य कलमस्य मूल्यं किम् ।

tasya kalamasya mūlyam kim?—What is the price of that pen?

तस्य कलमस्य मूल्यं पञ्च रूप्यकाणि ।

tasya kalamasya mūlyam pañca rūpyakāṇi.—The price of that pen is five Rupees.

► आसन्दः आसन्दस्य *āsandaḥ, āsandasya*—chair, of a chair.

कटः कटस्य *kaṭaḥ, kaṭasya*—strawmat, of a strawmat.

5. Whose name is Īśana?

कस्य नाम ईशनः ।

kasya nāma īśanaḥ?—Whose name is Īśana?

मम नाम ईशनः ।

mama nāma īśanaḥ.—My name is Īśana.

कस्याः नाम सावित्री ।

kasyāḥ nāma sāvitrī?—Whose name is Sāvitṛī?

6. What is that?

neut.

तद् *tad*—it, that

तद् किम् ।

tad kim?—What is that?

तद् पुस्तकम् ।

tad pustakam.—That is a book.

▶ पत्रम् *patram*—leaf, page
 पुष्पम् *puṣṣam*—flower
 फलम् *phalam*—fruit
 तैलम् *tailam*—oil
 फेनकम् *phenakam*—soap
 गृहम् *gṛham*—house
 चित्रम् *citram*—picture
 वस्त्रम् *vastram*—garment
 उरुकम् *urukam*—pant
 युतकम् *yutakam*—shirt

शरीरम् *śarīram*—body
 मुखम् *mukham*—mouth
 नेत्रम् *netram*—eye
 उदरम् *udaram*—belly
 वाहनम् *vāhanam*—vehicle
 रेलयानम् *rela-yānam*—train
 लोकयानम् *loka-yānam*—bus
 घटियन्त्रम् *ghaṭi-yantram*—
 watch
 (These are all neuter words)

kiṁ tad brahma?—What is that Brahman? (8.1)

brahma paramam akṣaram.—Brahman is transcendental and indestructible. (8.3)

kiṁ karma, kiṁ akarma.—What is action and what is inaction? (4.16)

7. Where?

ईश्वरः कुत्र अस्ति ।

īśvaraḥ kutra asti?—Where is the Lord?

▶ इह *iha*—here (in this place, world, life)

अत्र *atra*—here, तत्र *tatra*—there

अन्यत्र *anyatra*—elsewhere

सर्वत्र *sarvatra*—everywhere

yaḥ mām sarvatra paśyati, sarvaṁ mayi paśyati ca, tasya ahaṁ na praṇaśyāmi, saḥ ca me na praṇaśyati.—For one who sees Me everywhere and sees everything in Me, I am never lost, nor is he

► *iha jñānena sadṛśam pavitraṁ na vidyate*.—In this world, there is nothing so sublime and pure as transcendental knowledge. (4.38)

atra yudhi maheśvāsāḥ śūrāḥ.—Here in this army there are many heroic bowmen. (1.4)

yatra yogeśvaraḥ kṛṣṇaḥ yatra dhanurdharaḥ pārthaḥ, tatra śrīḥ vijayaḥ bhūtiḥ nītiḥ. (yatra ... tatra).—Wherever there is Kṛṣṇa, the master of all mystics, and wherever there is Arjuna, the supreme archer, there will also certainly be opulence, victory, extraordinary power, and morality. (18.78)

भवतः / भवत्याः गृहं कुत्रास्ति ।

bhavataḥ / bhavatyāḥ grhaṁ kutrāsti?—Where is your (male/female) house?

For clarity normally in conversation *sandhi* is not done. Only very common words are combined: *kutra asti* → *kutrāsti*, *kaḥ lābhaḥ* → *ko lābhaḥ*—what is the gain?

मम गृहं भारते अस्ति ।

mama grhaṁ bhārate asti.—My house is in Bhārat.

भवतः / भवत्याः गृहं भारते कुत्रास्ति ।

bhavataḥ / bhavatyāḥ grhaṁ bhārate kutrāsti?—Where in Bhārat is your house?

मम गृहं भारते मथुरायाम् अस्ति ।

mama grhaṁ bhārate mathurāyām asti.—My house in Bhārat is in Mathurā.

What Is He Doing ?

8. What is he doing?

सः किं करोति ।

saḥ kiṃ karoti?—What is he doing? What does he do?

(The present tense may indicate either of these meanings.)

सः निद्राति ।

saḥ nidrāti.—He is sleeping.

भवतः भ्राता कुत्र पठति ।

bhavataḥ bhrātā kutra paṭhati?—Where does your brother study?

मम भ्राता अन्यत्र पठति ।

mama bhrātā anyatra paṭhati.—My brother studies in another place.

► पठति *paṭhati*—he reads / studies

गच्छति *gacchati*—goes

खादति *khādati*—eats

कथयति *kathayati*—speaks

हसति *hasati*—laughs

धावति *dhāvati*—runs

चलति *calati*—moves

रचयति *racayati*—composes

निर्माति *nirmāti*—constructs

उपविशति *upaviśati*—sits

उत्तिष्ठति *uttiṣṭhati*—stands

मिलति *milati*—meets

आनयति *ānayati*—brings

नयति *nayati*—leads

पश्यति *paśyati*—sees

पृच्छति *prcchati*—asks

भवति *bhavati*—exists

क्षिपति *kṣipati*—throws

kaścit paśyati, anyah vadati, anyah śṛṇoti—Someone sees, another describes, someone else hears. (2.29)

9. What are you doing ?

भवान् किं करोति ।

bhavān kiṁ karoti?—What are you doing ?

अहं नाटकं लिखामि ।

aham nāṭakaṁ likhāmi.—I am writing a drama.

भवान् कथां जानाति वा ।

bhavān kathāṁ jānāti vā?—Do you know the story?

आम् अहं कथां जानामि ।

ām, aham kathāṁ jānāmi.—Yes, I know the story.

Note: *bhavān kiṁ karoti?* Since *bhavān* is an honorific pronoun, the verb is used in the 3rd person (*karoti*—does) to show special respect. Normally we say, *kiṁ karoṣi (aśnāsi, dadāsi, tapasyasi)*—What are you doing? (eating, offering, which austerities are you performing). (9.27)

▶ पठामि *paṭhāmi*—I read / study

खादामि *khādāmi*—I eat

पिबामि *pibāmi*—I drink

हसामि *hasāmi*—I laugh

खेलामि *khelāmi*—I play

निद्रामि *nidrāmi*—I sleep

उद्योगं करोमि *udyogaṁ karomi*—I work

aham tapāmi, aham varṣaṁ niḡrṇhāmi utsrjāmi ca.—I give heat, and I withhold and send forth the rain. (9.19)

10. When?

कदा *kadā*—when?

▶ यदा *yadā*—when, तदा *tadā*—then (at that time).

yadā yadā dharmasya glāniḥ bhavati... tadā aham ātmānaṁ srjāmi.—Whenever there is a decline in religious practice... , at that

भवान् कदा उत्तिष्ठति ।

bhavān kadā uttiṣṭhati?—When do you get up?

अहं त्रिवादने उत्तिष्ठामि ।

aham tri-vādane uttiṣṭhāmi.—I get up at three o'clock.

सीते भवती कदा स्नानं करोति ।

sīte, bhavatī kadā snānaṁ karoti?—Sītā, when do you take bath?

अहं चतुर्वादने स्नानं करोमि ।

aham catur-vādane snānaṁ karomi.—I take bath at four o'clock.

भोः मेधिनीपति-महोदय कदा भोजनं मिलति ।

bhoḥ medhinīpati-mahodaya, kadā bhojanaṁ milati?—O Medhinīpati, at what time is the meal?

दशवादने ।

daśa-vādane.—At ten o'clock.

भवान् कदा मायापूरं गच्छति ।

bhavān kadā māyāpūraṁ gacchati?—When do you go to Māyāpūra?

अहं मार्चमासे मायापूरं गच्छामि ।

aham mārc-māse māyāpūraṁ gacchāmi.—I go to Māyāpūra in March.

अद्य कः वासरः ।

adya kaḥ vāsaraḥ?—What day is today?

अद्य सोमवासरः ।

adya soma-vāsaraḥ.—Today is Monday.

अद्य भवतः पितामहः कुत्रास्ति ।

adya bhavataḥ pitāmahaḥ kutrāsti?—Where is your grandfather today?

अद्य सः तीर्थयात्रायाम् अस्ति ।

adya saḥ tīrtha-yātrāyām asti.—Today he is on pilgrimage.

► अद्य *adya*—today
 श्वः *śvaḥ*—tomorrow
 परश्वः *paraśvaḥ*—the
 day after tomorrow
 ह्यः *hyaḥ*—yesterday
 परह्यः *parahyaḥ*—the
 day before yesterday
 इदानीम् *idānīm*—now

सोमवासरः *soma-vāsaraḥ*—Monday
 मङ्गलवासरः *maṅgala-vāsaraḥ*—Tuesday
 बुद्धवासरः *buddha-vāsaraḥ*—Wednesday
 गुरुवासरः *guru-vāsaraḥ*—Thursday
 शुक्रवासरः *śukra-vāsaraḥ*—Friday
 शनिवासरः *śani-vāsaraḥ*—Saturday
 रविवासरः *ravi-vāsaraḥ*—Sunday

11. Please do not. You should not!

सीते भवती वनं न गच्छतु ।

sīte, bhavatī vanam na gacchatu.—Sītā, you should not go to the forest!

भगिनि कृपया संस्कृतं वदतु ।

bhagini, kṛpayā saṁskṛtaṁ vadatu.—Sister, please speak Sanskrit.

भवती कृपया लेखनीं ददातु ।

bhavatī kṛpayā lekhanīm dadātu.—Please lend me your pen.

नयतु । किन्तु कृपया यत्नेन लिखतु ।

nayatu. kintu kṛpayā yatnena likhatu.—Certainly, take it, but please write carefully.

मङ्गलमय भवान् दुग्धं पिबतु ।

maṅgalamaya, bhavān dugdham pibatu.—Maṅgalamaya, please drink milk.

अस्तु । धन्यवादः ।

astu. dhanyavādaḥ.—Yes. Thank you.

पुनः अन्नम् आवश्यकं वा ।

punaḥ annam āvaśyakaṁ vā?—Should I serve you more? (Again food necessary?)

मास्तु मास्तु पर्याप्तम् ।

māstu, māstu, paryāptam.—No, no, enough.

Plural

12. What are they doing?

	singular	plural
masc.	सः <i>saḥ</i> —he	ते <i>te</i> —they
fem.	सा <i>sā</i> —she	ताः <i>tāḥ</i> —they
neut.	तद् <i>tad</i> —it	तानि <i>tāni</i> —they

सः कः ।

saḥ kaḥ?—Who is he?

ते के ।

te ke?—Who are they?

ते बालकाः ।

te bālakāḥ.—They are boys.

तद् किम् ।

tad kim?—What is that?

तानि कानि ।

tāni kāni?—What are those?

तानि नगराणि ।

tāni nagarāṇi.—Those are towns.

बालकाः किं कुर्वन्ति ।

bālakāḥ kiṁ kurvanti?—What are the boys doing?

बालकाः खेलन्ति ।

bālakāḥ khelanti.—The boys are playing.

वानराः कूर्दन्ति ।

vānarāḥ kūrdanti.—The monkeys are jumping.

राक्षसाः मांसं खादन्ति ।

rākṣasāḥ māṁsaṁ khādanti.—The Rākṣasas eat meat.

गावः जलं पिबन्ति ।

gāvaḥ jalam pibanti.—The cows (*go*—cow) are drinking water.

महिलाः अन्नं पचन्ति ।

mahilāḥ annam pacanti.—The women are cooking food.

गोप्यः रसगोलकानि आनयन्ति ।

gopyaḥ rasagolakāni ānayanti.—The gopīs are bringing rasagulas.

चौराः नवनीतं चोरयन्ति ।

caurāḥ navanītam corayanti.—The thieves are stealing butter.

► *śastrāṇi chindanti* (plural), *pāvakaḥ dahati* (singular), *āpaḥ kledayanti* (plural), *mārutaḥ śoṣayati* (singular).—Weapons cut, fire burns, waters moisten, and wind dries up. (2.23)

भवान् कः ।

bhavān kaḥ?—Who are you? (singular)

भवन्तः के ।

bhavantaḥ ke?—Who are you? (plural)

► *bhavān bhīṣmaḥ ca karṇaḥ ca.*—[My army has captains like] Yourself, Bhīṣma and Karṇa. (1.8)

bhavantaḥ sarve bhīṣmam abhirakṣantu.—You all must fully protect Bhīṣma. (1.11)

वयं भारतीयाः ।

vayaṁ bhāratīyāḥ.—We are Indians.

भवन्तः किं कुर्वन्ति ।

bhavantaḥ kiṁ kurvanti?—What are you doing?

वयं कथां लिखामः ।

vayaṁ kathāṁ likhāmaḥ.—We are writing a story.

छात्राः भवन्तः सर्वे आगच्छन्तु ।

chātrāḥ, bhavantaḥ sarve āgacchantu.—Students, you all come please.

भवान् तानि फलानि गृहे स्थापयन्तु ।

bhavān tāni phalāni gṛhe sthāpayantu.—Please keep these fruits in the house.

तेषां फलानां नाम किम् ।

teṣāṁ phalānām nāma kim?—What is the name of those fruits?

13. How many?

सप्ताहे कति दिनानि सन्ति ।

saptāhe kati dināni santi?—How many days are there in a week?

सप्ताहे सप्त दिनानि सन्ति ।

saptāhe sapta dināni santi.—In a week there are seven days.

भवतः मुखे कति दन्ताः सन्ति ।

bhavataḥ mukhe kati dantāḥ santi?—How many teeth are there in your mouth?

मम मुखे त्रिंशत् दन्ताः सन्ति ।

mama mukhe triṁśat dantāḥ santi.—In my mouth there are thirty teeth.

भवतः हस्ते कति अङ्गुल्यः सन्ति ।

bhavataḥ haste kati aṅgulyaḥ santi?—How many fingers are there in your hand?

मम हस्ते पञ्च अङ्गुल्यः सन्ति ।

mama haste pañca aṅgulyaḥ santi.—In my hand there are five fingers.

भवान् कति कदलीफलानि क्रीणाति ।

bhavān kati kadālī-phalāni krīṇāti?—How many banana-fruits do you buy?

अहं दश कदलीफलानि क्रीणामि ।

ahaṁ daśa kadālī-phalāni krīṇāmi.—I buy ten bananas.

भवान् प्रत्यहं कति पुस्तकानि पठति ।

bhavān pratyaham kati pustakāni paṭhati?—How many books do you read every day?

अहं प्रत्यहं त्रीणि पुस्तकानि पठामि ।

ahaṁ pratyaham trīṇi pustakāni paṭhāmi.—I read three books every day.

14. You want to eat?

ते तत्र भोजनालये खादन्ति ।

te tatra bhojanālaye khādanti.—They eat there in the restaurant.

भवान् तत्र खादितुम् इच्छति वा ।

bhavān tatra khāditum icchati vā?—Do you want to eat there?

नहि भोः अहं मन्दिरे एव खादितुम् इच्छामि ।

nahi bhoḥ, ahaṁ mandire eva khāditum icchāmi.—No no, I want to eat only in the temple.

► *bhaktaḥ arcitum icchati.*—The devotee desires to worship. (7.21)

sva-dharmam avekṣya, vikampitum na arhasi.—Considering your own duty, you should not hesitate. ("you do not deserve to hesitate") (2.31)

15. That or this.

	distant	near
masc.	सः <i>saḥ</i> (he, that)	— एषः <i>eṣaḥ</i> (he, this)
fem.	सा <i>sā</i> (she, that)	— एषा <i>eṣā</i> (she, this)
neut.	तद् <i>tad</i> (that)	— एतद् <i>etad</i> (this)
masc.	ते <i>te</i> (they, those)	— एते <i>ete</i> (they, these)
fem.	ताः <i>tāḥ</i> (")	— एताः <i>etāḥ</i> (")
neut.	तानि <i>tāni</i> (")	— एतानि <i>etāni</i> (")
masc.	तस्य <i>tasya</i> (his, of that)	— अस्य <i>asya</i> (his, of this)
fem.	तस्याः <i>tasyāḥ</i> (her, of that)	— अस्याः <i>asyāḥ</i> (her, of this)
neut.	तस्य <i>tasya</i> (its, of that)	— अस्य <i>asya</i> (its, of this)

सः रामः एषः कृष्णः ।

ṣaḥ rāmaḥ, eṣaḥ kṛṣṇaḥ.—That is Rāma, this is Kṛṣṇa.

सा सीता एषा राधाः ।

sā sītā, eṣā rādhā.—That is Sītā, this is Rādhā.

तद् पुष्पम् एतद् फलम् ।

tad puṣṣam, etad phalam.—That is a flower, this is a fruit.

ते बालकाः एते पुरुषाः ।

te bālakāḥ, ete puruṣaḥ.—Those are boys, these are men.

16. kim akurvata?

► *kim akurvata.*—What did they do? (1.1)

This section shows the application of interrogative words:

katham (how),

kutaḥ (from where),

kaccit (whether; question marker), which are all derived from

kim (what; question marker).

The declension of *kim* in masculine gender:

कः <i>kaḥ</i> —who? (what?)	कौ	के
कम् <i>kam</i> —whom?	कौ	कान्
केन <i>kena</i> —with whom?	काभ्याम्	कैः
कस्मै <i>kasmāi</i> —for whom?	काभ्याम्	केभ्यः
कस्मात् <i>kasmāt</i> —from whom?	काभ्याम्	केभ्यः
कस्य <i>kasya</i> —whose?	कयोः	केषाम्
कस्मिन् <i>kasmin</i> —in whom?	कयोः	केषु

▷ *kaiḥ mayā saha yoddhiavyam.*—With whom I must contend. (1.22)

rājyena kiṃ bhogaiḥ kiṃ jīvitena vā kim.—What is the use of a kingdom, pleasures or life itself? (1.32)

kā prītiḥ syāt.—What pleasure could there be? (1.35)

vayam katham sukhinaḥ syāma.—How could we be happy? (1.36)

kutaḥ idaṃ kaśmalam tvāṃ samupasthitam.—From where (how) has this impurity come upon you? (2.2)

katham ahaṃ bhīṣmam dronaṃ ca pratiyotsyāmi.—How can I counterattack Bhīṣma and Droṇa? (2.4)

tataḥ kiṃ duḥkhataram.—What is more painful than that? (2.36)

sthita-prajñasya kā bhāṣā, sthita-dhī kiṃ prabhāṣeta, kim āsīta, kiṃ vrajeta.—What are the symptoms of one who has steady intelligence? How does he speak, how does he sit, and how does he walk? (2.54)

aśāntasya kutaḥ sukham.—One who has no peace, from where (how) will he get happiness? (2.66)

kiṃ ghore karmaṇi mām niyojayasi.—Why do You engage me in this ghastly work? (3.1)

nigrahaḥ kiṃ kariṣyati.—What does repression accomplish? (3.33)

kena prayuktaḥ.—By what is one impelled? (3.36)

katham etad vijānīyām.—How should I understand this? (4.4)

kām gatim gacchati.—What destination does he go to? (6.37)

brahmaṇaḥ pathi vimūḍhaḥ kaccit na naśyati.—Is someone who is bewildered on the path of transcendence, not lost? (6.38)

prayāṇa-kāle katham jñeyaḥ asi.—How can You be known at the time of death? (8.2)

keṣu keṣu bhāveṣu mayā cintyaḥ asi.—In which objects are You to be meditated upon by me? (10.17)

etena bahunā jñātena kim.—What is the use of all this detailed knowledge? (10.42)

kasmāt te na nameran.—Why should they not offer their respectful obeisances? (11.37)

abhyadhikaḥ kutaḥ anyaḥ.—How could there be anyone greater? (11.43)

teṣāṃ ke yoga-vittamāḥ.—Of them, who are more perfect in *yoga*? (12.1)

teṣāṃ niṣṭhā kā.—What is their situation? (17.1)

kaccit etad tvayā śrutam.—Has this been heard by you? *kaccit tava ajñāna-sammohaḥ praṇaṣṭhaḥ.*—Are your ignorance and illusions dispelled? (18.72)

श्रवणेन को लाभः ।

śravaṇena ko (kaḥ) lābhaḥ?—What is the benefit of hearing?

तस्य भक्तिभावः सदाचारभावनाः च आगमिष्यन्ति ।

tasya bhakti-bhāvaḥ, sadācāra-bhāvanāḥ ca āgamiṣyanti.—His devotional attitude and also good manners will come (develop).

संस्कृतसंभाषणेन को लाभः ।

saṃskṛta-saṃbhāṣaṇena ko lābhaḥ?—What is the benefit of speaking Sanskrit?

संस्कृतसंभाषणेन संस्कृतज्ञानम् भवति ।

saṃskṛta-saṃbhāṣaṇena saṃskṛta-jñānam bhavati.—By speaking Sanskrit we get Sanskrit knowledge.

"We Should Always Remember..."

"Your teaching of Sanskrit pronunciation has been very much successful. I was just thinking of teaching our students the pronunciation of the Sanskrit verses in the *Bhagavad-gītā*, *Śrīmad-Bhāgavatam*, etc., and by Kṛṣṇa's will you have already begun this. It will be a great help for me if the students are taught to pronounce Sanskrit vibration. It will be another effect of transcendental sound vibration. But we should always remember that our aim is spiritual realization, so in such classes in the beginning there must be *kīrtana* and at the end also there must be *kīrtana*. And they should not only pronounce the verses, but they should also understand the meaning and purport of each verse, then it will be grand success.

... we should always remember that we have to give more stress on our spiritual side than the scholastic side. But at the same time, if our books are presented in a scholarly way, that will be very nice. So you use the best part of discretion and do the needful." (letter to Pradyumna)

"Yes you can sing prayers in Sanskrit, but prayers in English can be also pronounced because the Lord accepts the motive not the pronunciation of the language. He wants to see spiritual motive. Even if some effectiveness is lost in translation, if the motive is there, it will make no difference." (letter to Madhusūdana)

*mantrataś tantrataś chidraṁ deśa-kālārha-vastutaḥ
sarvaṁ karoti niśchidraṁ anusāṅkīrtanaṁ tava*

"There may be discrepancies in pronouncing the mantras and observing the regulative principles, and, moreover, there may be discrepancies in regard to time, place, person and paraphernalia. But when Your Lordship's holy name is chanted, everything becomes faultless." (SB. 8.23.16)

"... God will take your mind, not your pronunciation. If you mean to pronounce God's name, even it is not formally or perfectly pronounced, still, God will understand that you are trying to chant His name. That is your perfection." (lecture on Bg. 2.13)



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“As such it is now necessary that men of culture all over the world may learn and read Sanskrit, the mother of all other languages of the Aryan stock. The League of Devotees, therefore, will maintain a Sanskrit academy and a degree college especially for the purpose of disseminating the benefit of this great language to all. Scholars from all countries will be welcome to remain as inmates at the institute.”

— On the mission of the League of Devotees, 1953 —

“It was my intention in presenting the books that anyone who would read, would learn Sanskrit.”

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